



Emily Nachison

Finalist

Emily Nachison has worked in glass for only four years, but her natural affinity for the medium is evident in both her skill and the expressive range she achieves in her dreamlike work.

EMILY NACHISON'S ETHEREAL sculptures, clear and crystalline, belie the artist's recent entrée into kiln-formed glass. Nachison was introduced to the medium in 2013 at a workshop with Bullseye Projects, an affiliate of Bullseye Glass Co. in Portland, Oregon, where Nachison lives.

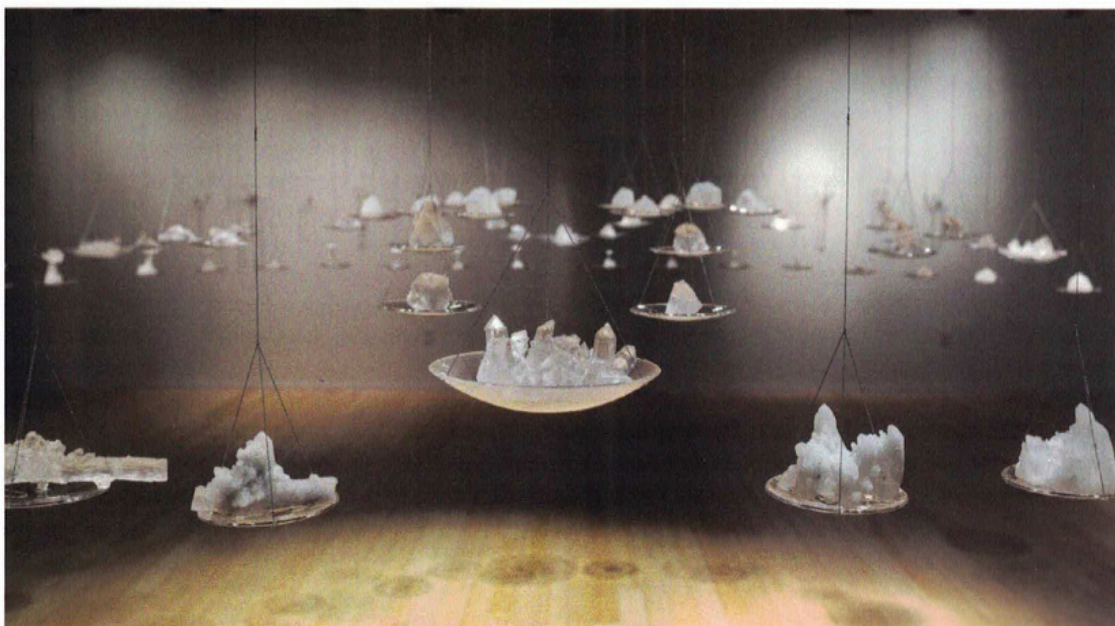
"I began working with glass thinking it would be an interesting new element to include in my work," says Nachison, who has an extensive background in fiber. Instead, glass took over her practice.

"Glass, with its aesthetic, scientific, and practical history, represents preservation while simultaneously signifying fragility and impermanence," she says.

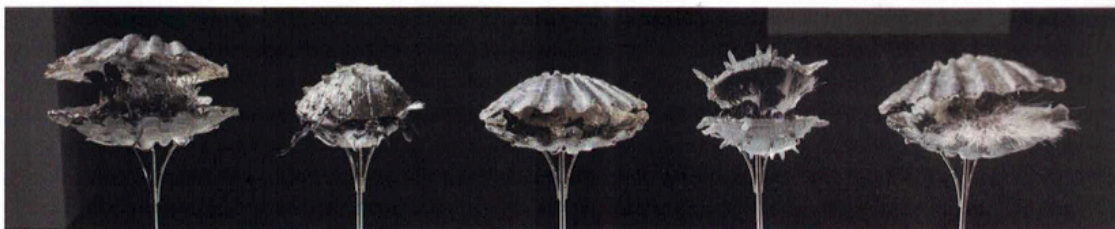
Installations such as *Constellation Field* (2016), with more than 200 glass pieces suspended from high ceilings on thin chains, confront ideas of fragility yet retain a mystical aura. Other sculptural works – *Diver*, for example, which resembles clamshells, or *Apparition*, with its ghostly, white-maned horses – combine familiar forms with Nachison's penchant for the otherworldly.

"I am interested in how materials and objects can speak to us – and often express emotions, experiences, and memories that words cannot," she says. emilynachison.com

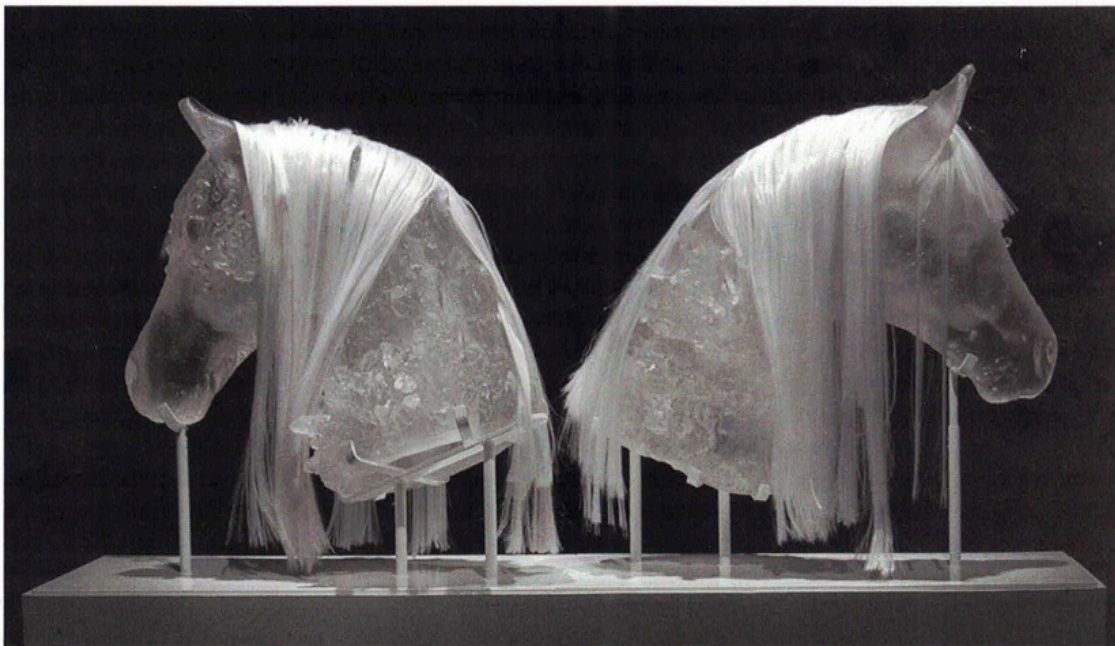
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Andrew Ranallo is American Craft's digital producer.



Constellation Field, 2016



Diver, 2015



Apparition, 2016

Nachison portrait: Michael Endo / Field photo: John Sterling Ruth / Diver photo: Dan Kvitka / Apparition photo: Courtesy of Bullseye Projects